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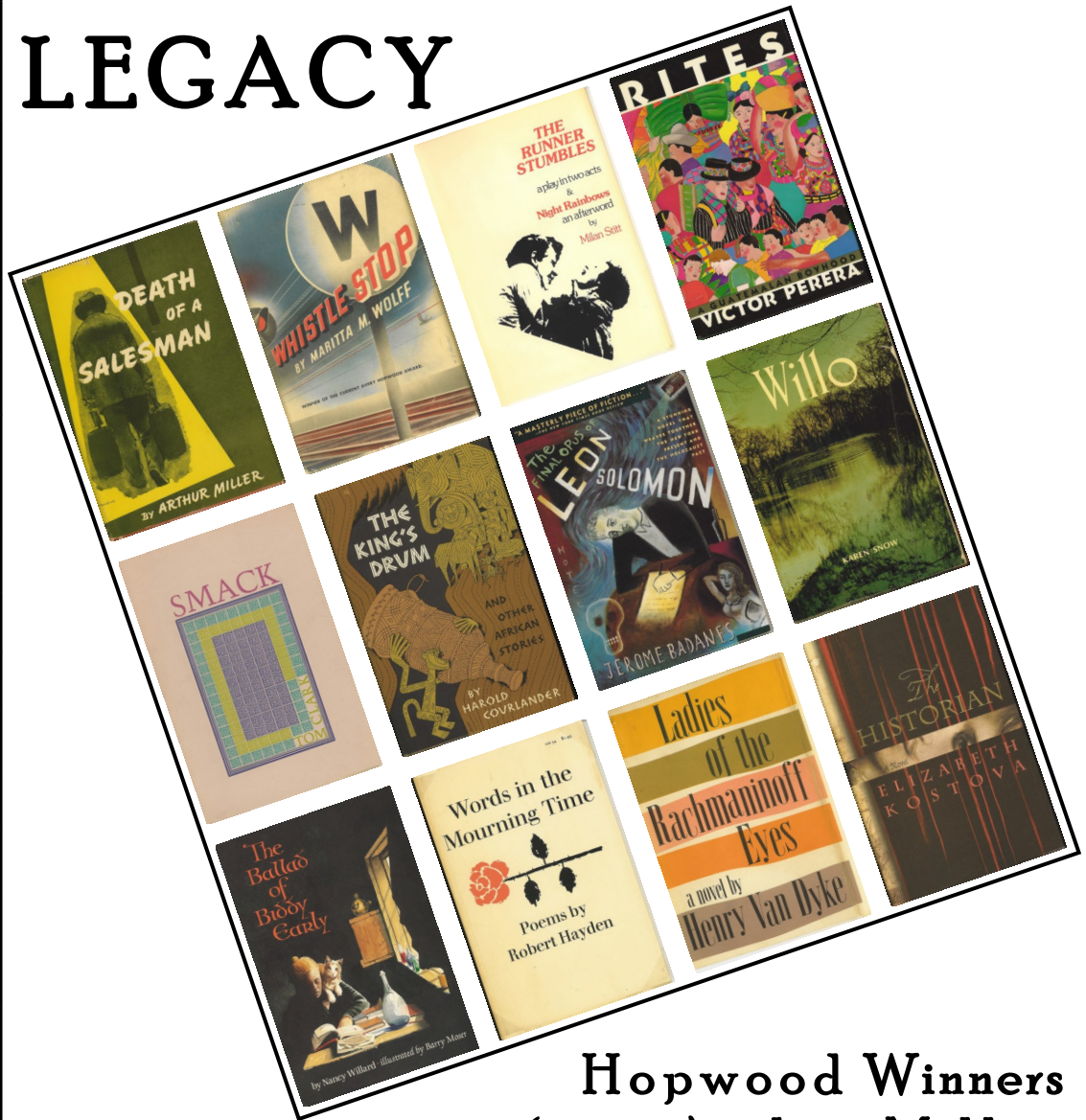
# A Remarkable Legacy: Hopwood Winners from Arthur Miller to Elizabeth Kostova

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# A REMARKABLE LEGACY



Hopwood Winners  
from Arthur Miller  
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Hopwood Winners

from

Arthur Miller

to

Elizabeth Kostova

Special Collections Library  
University of Michigan  
Ann, Arbor, Michigan  
2006

Exhibit Hours  
10:00 A.M. - 5:00 P.M. Monday - Friday  
10:00 A.M. - 12:00 P.M. Saturday

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## Introduction

Avery Hopwood – what a life and what a gift! A graduate of Michigan in 1905 and a dramatist who enjoyed immense success on Broadway from 1906 until 1927, Hopwood led a short yet luminous life. His plays averaged 206 performances each, satisfying audiences with comedies and bedroom farces filled with the risqué, the titillating, and the naughty. His popularity led to great wealth, and after his death in 1928, the University of Michigan was the recipient of a generous bequest of one-fifth of his estate.

The Avery Hopwood and Jule Hopwood Awards in Creative Writing were established in 1930 following the terms of Hopwood's will. Since the first contest in 1931, young writers have been drawn to the University's writing programs, and have been rewarded with prizes that now average between \$1,000 and \$7,000 and total about \$120,000 per year. Awards are given in drama/screenplay, essay, novel, short fiction, and poetry.

Seventy-five years of encouraging young writers is in itself a remarkable legacy. But the individuals who have come to Michigan to challenge themselves in proven programs of quality writing instruction are the ones who have made the Hopwood Awards famous. Such well-known authors as Arthur Miller, Norman Rosten, Robert Hayden, John Ciardi, Frank O'Hara, Marge Piercy, Milan Stitt, Nancy Willard, Lawrence Kasdan, and Jane Kenyon are only a few of the hundreds who have established successful writing careers after leaving Michigan.

This exhibit celebrates these authors, and especially the ones who have chosen Michigan's Special Collections Library to be the repository for their papers. This library holds the archive for the Hopwood Awards program, and, over the years, has been developing a collection of books and papers by Hopwood winners. Current students study the creative process of earlier Michigan writers and, in so doing, they sometimes find the inspiration that has hitherto eluded them.

On display are manuscripts, letters, photos, broadsides, books, and artistic pieces reflecting the creative range of these innovative writers. Their work is a testament to Avery Hopwood's vision of establishing a program that would support writers who attempt something new, unusual, and radical (words used in Hopwood's will). Although the exhibit has space to highlight only eighteen authors and to acknowledge only twenty-two more through the inclusion of selected publications, it serves as a reminder of Michigan's commitment to good writing. The Hopwood Awards program is indeed a lasting and remarkable legacy touching the lives of some of the best literary talents of the past, present, and, no doubt, the future.

Special thanks in the preparation of this exhibit go to fellow curators Kathleen Dow, Peggy Daub, and Julie Herrada, each of whom prepared the text and displays for one or more authors whose work they knew and whose papers they had packed, processed, or cataloged. Ms. Dow and Shannon Zachary were, as always, invaluable in mounting the exhibit, and staff member Morgan Jones helped with text and brochure preparation. The assistance from each person is gratefully acknowledged.

Kathryn Beam, Curator

## TABLE: Nancy Willard

### **Nancy Willard (1936 - )**

**Freshman award, essay, 1955**

**Freshman award, poetry, 1955**

**Minor award, poetry, 1955**

**Minor award, essay, 1956**

**Minor award, poetry, 1957**

**Major award, essay, 1958**

**Major award, poetry, 1958**

The winner of seven (!) Hopwood awards, Nancy Willard lives in Poughkeepsie, New York, with her husband Eric Lindbloom, himself a Hopwood winner. In 1959 she held a Woodrow Wilson fellowship at Stanford while working on her master's degree, returning to Michigan for her Ph.D. (1963). She teaches in the English Department at Vassar College and is a regular at the Bread Loaf Writers' Conference. Among her many awards are the John Newbery Medal and the Caldecott Honor Book Award, both given in 1982 for *A Visit to William Blake's Inn: Poems for Innocent and Experienced Travelers*.

Known as a poet, short story writer, illustrator, and literary critic, Willard is also a novelist. *Things Invisible to See* (New York: Alfred A. Knopf, 1984) draws on her Michigan roots. Set in Ann Arbor on the eve of World War II, Willard develops a wonderful baseball story, love story, and war story that, in the words of one reviewer, "infuses the everyday with magic and makes the magical seem real." This first novel was honored as a Young Adult Best Book by the American Library Association.

### **Nancy Willard. *Things Invisible to See*. Manuscript pages and Cold Friday's bottle shelf.**

Willard wrote several drafts of *Things Invisible to See*. Shown here are pages from Chapter 33 in which the young woman Clare Bishop, having been hit on the head by a particularly fast-flying baseball, receives a visit from Cold Friday, a healer from Trinidad who only agreed to treat the white girl as a favor to a friend.

Cold Friday is a pivotal character in the novel, providing the means for Clare to overcome her lower-body paralysis. She is a larger-than-life presence, a being that was given a pass from God "good for traveling between the lands of the living and the dead." Willard placed herself into Cold Friday's world by making copies of the spirit bottles the healer used to draw out the devil's old spell. Shown here is Cold Friday's bottle shelf.

**Nancy Willard. *Household Tales of Moon and Water*. San Diego: Harcourt Brace Jovanovich, 1982.  
Ladder of Angels. Fabric construction.**

By surrounding herself with the characters of her poems and stories while she is writing them, Willard says that they then take on individual identities, and that she as writer simply records their lives and activities. This can even be true for angels and other presences of the spiritual world. For the poem “Angels in Winter” (published in this collection) Willard constructed this ladder of angels, creating the figures from an amazing array of materials. The result is a fine blending of literary and sculptural art.

Over the years critics have commented on Willard’s fascination with the spirit world and the role of angels in everyday life. Dabney Stuart says in *Library Journal* that Willard’s work reflects a commitment to “the basic order that unites us all,” the living and the dead, and that she is a skilled, imaginative writer, “proud and humble before creation.”

**Nancy Willard. *When There were Trees: a Poem*. San Diego: Brighton Press, 1999.**

This poem was first published in Willard’s *Carpenter of the Sun* (Liveright Publishing, 1974) and later included in *Household Tales of Moon and Water* (shown here). It attracted the attention of paper artist Marilyn Britt, who began collecting color from tree material to dye paper and suggested the idea of a special publication to Michele Burgess of Brighton Press. Burgess then created the images, the endpapers, and printed the forest of drypoints. The result is an excellent example of a fine press publication merging text, image, and presentation. Brighton Press has published several other poems by Willard, including “Swimming Lessons,” “Poem Made of Water,” and “The River That Runs Two Ways.”

**Nancy Willard. *The Ballad of Biddy Early*. New York: Alfred A. Knopf, 1989.  
Biddy Early’s Cupboard. Wood, paint, antlers, ceramic.**

Nancy Willard says that she first heard about Biddy Early from a childhood family friend, Mrs. O’Brien, who told her that this remarkable woman was known and loved throughout Ireland in the nineteenth century as the Wise Woman of Clare. Born in 1798, Biddy Early used a small blue bottle to aid in her prophecies and cures. Willard offers the story of Biddy Early in this sequence of fifteen songs, poems, limericks and ballads. The American edition was illustrated by Barry Moser.



While writing this work, Willard built the cupboard that Biddy used to help her see the future. The poem from the collection that refers specifically to the cupboard is “Biddy Rejoices in her Seven-toed Cat,” painted by Willard on the back of the cupboard.

## **CASE 1: Betty Smith**

### **Betty Smith (1896 – 1972)**

**Major award, no category, 1931**

One member of the first class of Hopwood winners was Elizabeth Wehner Smith. Like most writing students at Michigan at this time, Smith studied playwriting under Professor Kenneth Rowe. *Woman Racket*, one of her student plays, is a delightful comedy about a sly woman conning money out of philandering husbands in a most ingenious fashion.

Smith was prolific as a playwright, but her most famous work was her novel *A Tree Grows in Brooklyn* (Harper, 1943). The photocopy of “How the Tree Grew” is reproduced from the inside of the dust jacket for this copy of the eighth printing. The success of the novel is best described in Smith’s own letter (2 November 1943) to her sister and a note card Smith used to answer her fan mail (both shown here).

In 1951 she and veteran Broadway producer-playwright George Abbott collaborated on a musical version, and, by the time of her death, *A Tree Grows in Brooklyn* had sold over 4,000,000 copies, had been translated into sixteen languages, and had been made into a movie. On display is the dust jacket from the first edition of the Smith/Abbott musical version of *A Tree Grows in Brooklyn*, along with reproductions of photos of the premier production, which opened April 19, 1957, at the Alvin Theatre, New York City. In addition, the case includes a reproduction of a poster used by the Goodspeed Opera House in East Haddam, Connecticut, to advertise its 2003 fortieth anniversary of presenting “Goodspeed Musicals.” *A Tree Grows in Brooklyn* was featured during that season.

## **CASE 2: Dorothy Boillotat Donnelley and Harold Courlander**

### **Dorothy Boillotat Donnelly (1903 – 1994)**

**Major award, essay, 1931**

The first year of the Hopwood Awards, 1931, produced a bumper crop of young writers who went on to successful careers as essayists, poets, novelists, or playwrights. Dorothy Boillotat was one of them with her collection of six essays entitled *Mosaic*. Although these never proceeded to publication in their entirety, editor Eugene Jolas selected four of them for inclusion in his avant-garde magazine, *transition*, published in Paris during the 1930s. The third Hopwood sketch, “Sensing,” appeared in *transition*, no. 23 (July 1935).

Also shown here are books of Donnelly’s poetry, most published from the 1960s and later. The poems “Interior: Five O’clock” and “A Concern for Beauty” are part of the collection *Trio in a Mirror*, published by the University of Arizona Press in 1960. *Kudzu and Other Poems* was brought out by Pourboire Press in 1978, and *The Palace of Being: New and Selected Poems* was published by Loyla University Press in 1990, just four years before her death.

### **Harold Courlander (1908 – 1996)**

**Minor awards, essay and drama, 1931**

**Major award, essay, 1932**

Harold Courlander was yet another winner in 1931 who proceeded during his long career to publish over thirty-five books and numerous articles. His work was largely as an essayist and novelist in the area of African, African-American, and Caribbean cultures and folklore.

He began, however, with a play, *Swamp-Mud*, which won a minor award in 1931. It was produced by the Play Production of Ann Arbor at the Lydia Mendelssohn Theatre in May, 1931, and again by the Gilpin Players of Cleveland at the Karamu Theatre in March, 1935. In 1936 Maurice Kaplan published the play in a run of 100 copies.

Courlander’s best-known work is the novel *The African* (New York: Crown, 1967), shown here with his first manuscript draft and a 1993 paperback reprint. In 1978 Courlander brought a suit against Alex Haley for copyright infringement. After seeing the television production of *Roots* and giving the printed work a close and

careful reading, Courlander recognized a fair number of similarities and word-for-word copying. Haley acknowledged that passages of *Roots* had indeed been taken inadvertently from *The African*, and Courlander won an out-of-court settlement (reported to be for \$500,000). In presenting his case Courlander prepared his “Analysis of Haley’s Plagiarism of *The African*.” Pages from that are displayed alongside his manuscript.

### **CASE 3: Maritta Wolff and Charles H. Miller**

#### **Maritta Wolff (1918 – 2002)**

**Minor award, fiction, 1938**

**Minor award, fiction, 1939**

**Major award, fiction, 1940**

Born and raised in Grass Lake, Michigan, Maritta Wolff began writing as a young child, continuing steadily through the 1960s. She published six novels, with a seventh manuscript found in her refrigerator at the time of her death. That novel, *Sudden Rain*, has since been published by Scribner.

Wolff is best remembered for her 1940 award-winning novel *Whistle Stop*. Shown here is her impressively thick Hopwood typescript, along with the dust jacket for the first edition, fourth printing (Random House, 1941) and a new 2005 Scribner reprint. The dust jacket includes several reviews of note, especially the one by Sinclair Lewis. Virginia Kirkus says, “Again an Avery Hopwood Award introduces an outstanding first novel.” In 1946, a film version appeared starring George Raft and Ava Gardner.

Among Wolff’s other novels, her second, *Night Shift* (1942), was also well received, and in 1946, it, too, was adapted for film under the title *The Man I Love*, starring Ida Lupino.

Her fourth novel, shown here, was *Back of Town* (Random House, 1952). She returned to the same small, Midwestern town that had served her well in *Whistle Stop*. This time, however, critics noted that her plot was unnecessarily elaborate, and that the characters were involved in rather improbable events. In her best work Wolff was praised for her realistic portrayals of working-class Midwesterners whose lives touched on subjects that were somewhat controversial for the mid-twentieth century.

## **Charles H. Miller (1913? – 1992)**

**Minor award, poetry, 1939**

**Minor award, fiction, 1940**

**Major award, fiction, 1941**

Charlie Miller had the good fortune of being a student at the University of Michigan during the years 1940-42 when W. H. Auden served as poet-in-residence. They became acquainted as student and teacher and then as friends while Miller served as Auden's cook and companion in exchange for housing. The two remained friends until Auden's death in 1973.

In 1983 Miller published *Auden: An American Friendship*, and soon thereafter began placing his manuscripts and letters in the Special Collections Library. The collection is particularly valuable for the extensive correspondence Miller conducted with Auden's closest associates. Miller used the memories described in those letters to enhance his own. When this book appeared, critics called it the best biography of Auden thus far written. Monroe Spears (*The Washington Post*, 1 May 1983) said that Miller had something unique to contribute and that he excelled in "reporting his subject's conversation, setting the stage, and giving context and background." On display are pages from the printer's setting copy and the dust jacket from the 1983 edition.

*Earth Poems* is a collection Miller was working on just before his death. He selected the poems from all periods of his life, even including some from his Hopwood award-winning manuscript of 1939. Selected pages of the manuscript are included here.

Charlie Miller was a poet, essayist, traveler, documentary film maker, farmer, builder, and overall entrepreneur. He was a writer all of his life, and his papers include journals, drafts, and correspondence. One of his many interests was the writer B. Traven, developed in part during a residency in Mexico. There he met the elusive author and his literary executor, with whom he worked to have Traven's work published in the United States. One of the products of this association is the article shown here, "B. Traven, American Author," published in *The Texas Quarterly* (Winter 1963).

## **CASE 4: Milan Stitt and Lawrence Kasdan**

### **Milan Stitt (1941 - )**

**Minor award, drama, 1961**

**Major award, drama, 1963**

A native of Detroit, Stitt is an award-winning playwright who has dedicated much of his career to teaching and encouraging young writers. He won two Hopwood Awards as an undergraduate (B.A., 1963), and went on to study playwriting at Yale (M.F.A., 1966). He was associated with the Circle Repertory Theatre in New York for many years, teaching writing workshops there and eventually serving as its Executive Director. He was head of the Drama Writing Program at Yale University for several years, and is currently in the same capacity at Carnegie Mellon University, where he is the Raymond W. Smith Professor of Dramatic Writing. He has written numerous plays as well as film and television scripts.

The twelve-year metamorphosis of his thesis play at Yale into the Broadway success *The Runner Stumbles* is documented in Stitt's archive held in the Special Collections Library. The kernel of the play lies in the true story of a northern Michigan murder case from early in the twentieth century in which a Catholic priest is accused of murdering a nun. Stitt's initial vision of the play told as flashbacks in the mind of the priest during his incarceration and trial remained steady through many other changes in the play's characters, length, and title. In a five-year period the play was developed and tested in the Berkshire Theatre Festival, the Manhattan Theatre Club, and the Hartman Theatre Company in Connecticut. When the play reached Broadway in 1976 it was hailed as "a new, serious, well-made and continuously interesting American play" (Brenda Gill, *New Yorker*), and named best Broadway Play of 1976 in the annual "Best Plays" book. It was made into a film in 1979, directed by Stanley Kramer and starring Dick Van Dyke, Kathleen Quinlan, Beau Bridges, Ray Bolger, and Maureen Stapleton.

**Milan Stitt. *Towers of Achievement*. Typescript, 1961. Major award, drama.**

Pages from Stitt's first award-winning work at the University of Michigan, a one-act play dedicated to one of his teachers at Cooley High School, Lawrence Niblett.

**Milan Stitt. *The Runner Stumbles: A Play in Two Acts & Night Rainbows*.**

**Clifton: James T. White & Co., 1976.**

First hardcover edition. Includes the essay "Night Rainbows" explaining the genesis and changing versions of *The Runner Stumbles*. This copy is inscribed on

the front flyleaf by the author to his editor at the James White publishing house: "Ray MacGill, How anyone could get me to work harder, make it better after opening, I don't know. But you did and I love our book and you for it. Milan Stitt 23 January 1977."

**Milan Stitt. *The Runner Stumbles*. Mimeograph copy, 1975, with additional typed and handwritten production notes.**

Pages from the script prepared for the play's tryout in Stamford, Connecticut, with the Hartman Theatre Company. Shown are the Stage Manager's copy with production notes, the author's notes during a preview, and a section rewritten by the author.

**Lawrence Kasdan (1949 - )**

**Minor award, drama, 1968**

**Minor award, drama, 1969**

**Minor award, fiction, 1969**

**Major award, drama, 1970**

Since graduating from Michigan with a B.A. in 1970 and an M.A. in 1972, Lawrence Kasdan has been amassing one accolade after another for his writing and directing of motion pictures. The list includes some of the most successful pictures in motion picture history:

*The Empire Strikes Back*, 1980

*Raiders of the Lost Ark*, 1981

*Body Heat*, 1981

*Continental Divide*, 1981

*Return of the Jedi*, 1983

*The Big Chill*, 1983

*Silverado*, 1985

*The Accidental Tourist*, 1988

*Grand Canyon*, 1991

*The Bodyguard*, 1992

*Wyatt Earp*, 1994

*Mumford*, 1999

*Dreamcatcher*, 2003

In addition, Kasdan has directed but not written two other films, *I Love You to Death* (1990) and *French Kiss* (1995), and has directed, also in 1995, the stage play *Four Dogs & a Bone* by John Patrick Shanley at the Geffen Playhouse. Several wrappers from the videotapes of Kasdan films are shown, generously on loan from the University Library's Askwith Media Library.

**Lawrence Kasdan and William Goldman. *Dreamcatcher: The Shooting Script*. New York: Newmarket Press, 2003.**

In the published script of *Dreamcatcher* Kasdan offers this essay, “Controlling the Fear.” Based on the novel by Stephen King, *Dreamcatcher* is Kasdan’s first attempt at a horror film, and Kasdan describes in this essay the challenges of presenting visually the fear of the outside, dark chaotic void as well as the fear within, “the fear that some cancerous entity can eat away our insides.” All humanity struggles against both types of fear, and King’s characters are no exception.

**Lawrence Kasdan and Barbara Benedek. *The Big Chill*. New York: St. Martin’s Press, c1987.**

*The Big Chill* (1983), which Kasdan both directed and co-wrote, is one of his most critically acclaimed films as well as being closely associated with the University of Michigan. It was nominated for three Academy Awards, including Best Picture and Best Screenplay.

Film critic Roger Ebert summarizes the plot as a story about a group of 1960s college friends reuniting for the funeral of one of their own. They stay for the weekend and ask themselves the standard questions of what has happened during the intervening twenty years, who were they, what are they now, and what will happen to them. “Because they are all graduates of the University of Michigan at Ann Arbor, they phrase these questions with style, of course.”

## **CASE 5: Jerome Badanes and Victor Perera**

**Jerome Badanes, (1937 – 1995)**

**Major award, poetry, 1962**

Jerome Badanes (English, ’63) was a poet, novelist, political activist, theatrical performer, screenwriter, and college professor. His Hopwood collection of sixteen poems, entitled *Enkidu From the Underworld: Poems*, covers a wide range of subjects and emotions—war, oppression, Ann Arbor, love—and won second place in the Major Award in Poetry category in 1962.

While a student at Michigan during the tumultuous years of the 1960s, Badanes became involved in the civil rights and anti-war movements. He shared his anti-war message in a speech given during the visit of Gemini IV astronauts Edward White and James McDivitt in June, 1965. The text of this speech, shown here, along with

manuscripts and correspondence relating to his gripping novel *The Final Opus of Leon Solomon*, are part of his archive housed in the Special Collections Library.

Badanes's masterwork, *The Final Opus of Leon Solomon*, blends themes of the Holocaust with the contemporary sexual and obsessive psychoses of one of its survivors, a Pole arrested for plundering Holocaust documents from the Judaica collections at the New York Public Library. The Holocaust was also the focus, earlier, of Badanes's *Image Before My Eyes*, his documentary screenplay about Polish Jews, which was produced in 1980 by the Yivo Institute in New York City. At the end of his life Badanes returned to themes of social and political upheaval during the 1960s. In 1995, in the midst of writing the novel *Change or Die*, Badanes suffered a fatal heart attack. The unfinished piece was published posthumously in the avant-garde literary journal, *Open City*, in 1997.

The typewritten poems of Badanes's 1962 Hopwood award-winning entry is open to "Husband (For Lewis Meyers)." Set in the Michigan Union, the poem addresses the theme of enduring love in marriage.

**Jerome Badanes. *The Last Opus of Leon Solomon*. New York: Simon & Schuster, 1990.**

The popularity of and critical respect for Badanes's novel warranted this second printing, in paperback, which followed the hard-cover edition published by Knopf in 1988.

**Jerome Badanes. *A Poet Speaks to America's Space Heroes on the Occasion of Their Visit to Ann Arbor*. Text of a speech given at the University of Michigan, June 15, 1965. Copy of typescript.**

Badanes, a member of Students for a Democratic Society and editor of the SDS periodical *Caw!* during the late 1960s, began his political activism while an undergraduate at Michigan. He, along with other Hopwood Award winners, Victor Perera, Marge Piercy, and Nancy Willard, protested, in demonstrations and in writing, the Vietnam War, the Selective Service draft, and racial inequality.

**Victor Perera (1934 – 2003)**  
**Major award, essay, 1961**

Born in Guatemala to Sephardim parents from Jerusalem, Perera's family immigrated to New York City when Victor was twelve. A graduate of Brooklyn College, Perera earned a Master's in English from the UM in 1961, and throughout



his life wrote for the *New Yorker*, *The New Republic*, and *The New York Times Magazine*, as well as teaching journalism and creative writing, first at Vassar, and later at the University of California Santa Cruz.

Perera's ethnic and religious background and his insatiable yearning to explore the origins of Latino Jews gave him profound spiritual, historical, ecological, and geographical themes on which to base his writings. He co-founded Ivri-NASAWI, an organization that promotes Sephardic-Mizrachi art and culture. His books, *Conversion* (1970), *Rites: A Guatemalan Boyhood* (1986), and *The Cross and the Pear Tree: A Sephardic Journey* (1995), are the fruits of this lifelong exploration. Perera was a world traveler and a human rights advocate, publishing articles about the oppression of Sephardic and Arab Jews and Palestinians in Israel and the indigenous people of Central and South America. He was also an avid ecologist, passionately writing about the connections between humans and the natural world.

His other novels, *The Last Lords of Palenque* (co-authored with Robert Bruce) and *Unfinished Conquest: The Guatemalan Tragedy*, document the history and struggles of the Mayan people. His last project before suffering a massive stroke in 1998 involved research into whale behavior and communication.

**Perera, Victor. *The Cross and the Pear Tree*. New York: Knopf, 1995.**

Perera's deep spiritualism and strong sense of ethnic and religious heritage led him to investigate the history of what it means to be Sephardi. His memoir, *The Cross and the Pear Tree*, was the result of years of genealogical research into his family roots dating as far back as fifteenth-century Europe, making him one of the world's contemporary authorities on Sephardim.

**Perera, Victor. *Unfinished Conquest: The Guatemalan Tragedy*. Berkeley: University of California Press, 1993.**

As a native of Guatemala, Perera strongly identified with the culture of the Guatemalan people. Based on interviews with government officials, military personnel, Catholic and evangelical clergy, wealthy landowners, and Mayan people, the book explores the effect of Christianity on traditional Mayan culture and religion, and portrays the resilience of the Mayan people after thirty years of a bloody civil war resulting in the deaths of over 65,000 Mayans. In Perera's archive, which he donated to the University of Michigan in 2002, can be found this draft manuscript and letter to a *New York Times Magazine* editor, both showing his expertise on the situation in Guatemala.

## CASE 6: Tom Clark

**Tom Clark (1941 - )**

**Major award, essay, 1963**

**Major award, poetry, 1963**

Tom Clark began as a Midwesterner, born in Chicago and schooled in Cleveland and Ann Arbor (B.A. 1963). Then came graduate work at Cambridge University (M.A. 1965) and further study at the University of Essex (1965-1967). One would expect to see a career moving smoothly into academia. But along the way he studied and/or met such figures as Rilke, Roethke, Pound, Ginsberg, and Corso, and his path moved over to join the one most followed by those who are the rebel voices, those who struggle with the center of our culture, who challenge and stretch it. Over the years critics have described Clark as “a world-class spectator, his work a grand record of looking on.” His poems concern the state of contemporary America, and there are no restrictions about what can and cannot be fodder for a good piece of writing, as is evident from this array of his publications, dating from the early 1970s to the present.

One of Clark’s most recent publications is this little volume published in 2004. *Night Sky* is the first in a series of chapbooks brought out by Deep Forest at New College of California, the school in San Francisco where Clark has been a lecturer and core faculty member in poetics since 1988. Responses to these poems include remarks from Anne Waldman (“so apt for the times and transcendent”), Ron Padgett (*Night Sky*...sparkled in our spirit brains; so lovely”), and Robert Creeley (“wry and securing truth”). The manuscript draft and “second rough mock-up” come from Clark’s archive in the Special Collections Library.

Tom Clark is a poet, biographer, novelist, dramatist, editor, and literary critic, and one of his surprising yet enduring interests is baseball. He co-wrote with Mark Fidrych a biography of that famous pitcher (*No Big Deal* (Lippincott, 1977)); created many poems about such sports legends as Catfish Hunter, Vida Blue, and Bert Campaneris; and wrote a history of the Oakland A’s baseball team (*Champagne and Baloney: The Rise and Fall of Finley’s A’s* (Harper, 1976)).

Such a life-long passion for the game began in Chicago when he went to Comiskey Park with his father. His memory of those times is beautifully expressed in his poem “Chicago,” shown here as it was published in *Sparrow* 27 (Black Sparrow Press, December 1974).

As a biographer Clark has written about such literary figures as Damon Runyon, Jack Kerouac, Ted Berrigan, Charles Olson, and Robert Creeley. More recently, he completed a full biography of poet Edward Dorn (1929-1999). On display are the corrected page proofs for a portion of the biography published in *The American Poetry Review* (Jan./Feb. 2002) along with the dust jacket of the completed book as it was published by North Atlantic Books, also in 2002.

## **CASE 7: Arthur Miller**

### **Arthur Miller (1915 - 2005)**

**Minor award, drama, 1936**

**Minor award, drama, 1937**

Arthur Miller came to Michigan in 1934 to become a writer and to major in journalism. In 1936 he changed his concentration to English although he did work as a reporter and editor for *The Michigan Daily*. By the time he graduated in 1938 he had won two Hopwood Awards in drama (narrowly missing a third) and had won as well an award from the Theatre Guild's Bureau of New Plays.

Shown here is a photo of Miller as a young man, a program for *They Too Arise*, and two pages from one of his student plays. Miller won his Hopwood awards for *No Villain* (1936) and *Honors at Dawn* (1937). He rewrote *No Villain*, changing the title to *They Too Arise*. This version was presented by the Hillel Players in the Lydia Mendelssohn Theatre in 1937.

The play which almost garnered a third award is *The Great Disobedience*. Miller wrote this play following a visit in 1937 to the federal prison in Jackson, Michigan. The manuscript was submitted to Professor Kenneth T. Rowe as an assignment in one of his playwriting classes.

Miller's most famous work remains to this day his 1949 play, *Death of a Salesman*. When it first appeared it won the Pulitzer Prize, as well as the Drama Critics Circle Award, the Antoinette Perry Award, and the Donaldson Award. In 1967 when it was revised for television, it won an Emmy Award from the National Academy of Television Arts and Sciences. Other famous Miller plays shown here with dust jackets are *All My Sons* (1947) and *The Crucible* (1953).

Over the years, Miller returned to the University of Michigan campus on several occasions. One of the first occurred in June, 1956, when Miller was awarded an honorary Doctor of Humane Letters degree. Miller's letter to Rowe reveals his

personal response to the honor (along with good news concerning *A View From the Bridge* and *The Crucible*). Other visits were occasioned by invitations to be the lecturer at Hopwood Award ceremonies, first in 1963 (the photo of Miller at the lectern), and then in 1981 on the fiftieth anniversary of the Hopwood program (the poster).

In 1974 he brought his musical comedy *Up From Paradise* to this campus for its premier performance. The caricature used for the program cover was drawn by Al Hirschfeld.

## **CASE 8: Marge Piercy**

### **Marge Piercy (1936 - )**

**Freshman award, poetry, 1954**

**Minor award, poetry, 1956**

**Minor award, fiction, 1956**

**Major award, poetry, 1957**

Born and raised in Detroit in a blue-collar neighborhood, Marge Piercy won a scholarship to the University of Michigan and became the first in her family to earn a college degree, continuing for her master's degree at Northwestern University in 1958. Politically active from her undergraduate years, Piercy says that her home background taught her about the inequities of the capitalist system and an overriding awareness of racial, ethnic, gender, and class discrimination. Her experiences in the 1960s with youth protest groups also taught her that the male power structure was not limited to the boardroom or the factory.

Piercy's early poems and novels reflect this awareness. Her first novel, *Going Down Fast* (1969), concerns urban renewal, police brutality, and university power struggles in Chicago and Gary. In *Vida* (1979), the central character is a woman who had been a principal player in the movement against the war in Vietnam, and is, at the time of the story, living as a political fugitive.

The copy shown for *Going Down Fast* is the first American edition; that for *Vida* is a French translation from 1981.

**Marge Piercy. *The Moon is Always Female*. New York: Alfred A. Knopf, 1980.**

Piercy's writing reflects her long-standing activism in and support of the women's movement. *The Moon is Always Female* is a good example of this focus. One set of poems in the collection is "The Lunar Cycle," a grouping of thirteen poems, one for each of the lunar months, along with an extra, introductory poem and a short epilogue poem.

"At the Well" is the poem for the month of Beth, the month closest in dates to the conventional month of January. Piercy began this poem at the age of twenty-three and her many drafts reveal the care, and even the struggle, involved in the creative process. For this poem the rewriting resulted in a different title, a different protagonist, and shorter lines, and by the final version, Piercy was able to say that "the poem began to gather its energy."

**"The Moon is Always Female," in *The '87 Lunar Calendar*. Boston: Luna Press, [1986].**

*The Lunar Calendar: Dedicated to the Goddess in Her Many Guises* has been published for twenty-eight years, and frequently includes a contribution by Marge Piercy. In 1987 the calendar used Piercy's introductory poem of "The Lunar Cycle," the title poem for the book *The Moon is Always Female*.

In an essay on the lunar cycle published in *Parti-Colored Blocks for a Quilt* (University of Michigan Press, 1982), Piercy describes the girl in this poem who is undergoing a clitoridectomy. She says she awakened one night and physically heard the girl's cry and felt her searing pain. About this poem Piercy says:

I am placing our legislated and enforced bondage, mutilation, second-class citizenship described as biological destiny, within a context reaching back to prehistory when women were more nearly equal and held considerable social and religious power in our hands.

**Marge Piercy. *Gone to Soldiers*. New York: Summit Books, 1987.**

A critic at the *Boston Globe* once wrote that in Piercy's work "there's an authenticity of time and place that draws us into the story." This is especially the case with her two historical novels, *Gone to Soldiers* (World War II) and *City of Darkness, City of Light* (French Revolution).

There were six drafts of *Gone to Soldiers*, double the number for most of Piercy's novels. Not all survived complete, but enough pages of each remain for researchers to appreciate the developments in plot and characterization as they occurred, as

well as Piercy's use of readers beyond her editor and her husband Ira Wood, who, she says, willingly read and criticized all six 1100-page drafts. On display are the opening pages from one set of page proofs and the pictorial dust jacket from the British edition published by Michael Joseph in 1987, as well as a selection of other titles representative of the range of Piercy's writing.

## **CASE 9: Avery Hopwood**

### **Avery Hopwood (1882 – 1928).**

Avery Hopwood was born in Cleveland, Ohio, one of a family of four children. His father, James Hopwood, had migrated to the United States from England in 1875, and operated two meat markets on Cleveland's west side.

When Hopwood entered the University of Michigan in 1901, he already felt a strong inclination toward writing. He registered for English and Rhetoric courses every semester, many with Professor Fred Newton Scott who became his friend as well as his teacher. Hopwood graduated Phi Beta Kappa in 1905.

Avery Hopwood turned to playwriting during his senior year. He had read that the theatre was a wide-open field with a promise of tremendous financial return for the college man who could master the art of the genre. Within a year of graduation, his first play, *Clothes Make the Man*, was playing for 113 performances at the Manhattan Theatre in New York City.

Hopwood wrote successfully for the next twenty years finding stunning popularity with the lighthearted farce presented with quick-paced, tight staging. At the height of his career in 1920, Hopwood had four of his plays running at once on the Broadway stage. Altogether he wrote some thirty-three plays, and was reported to be the world's wealthiest playwright.

### **Avery Hopwood's writings.**

Hopwood's plays were not published in his lifetime, and only seven have been published since his death. These were all brought out by Samuel French, and are now out of print. Six of these plays, dating from 1928 to 1935, are displayed here.

Another Hopwood title in this case is his novel, *Sadie Love* (N.Y.: John Lane Co., 1915). Several of Hopwood's plays began as novels or were rewritten into that format. *Sadie Love* was originally a short novel entitled "A Full Honeymoon." He adapted it into a play, but it never was as successful as his others. Critics

questioned Hopwood's attempts to mix farce and romance, and audiences found the lines and situations too risqué.

*The Bat* is a murder mystery first written in 1908 by Mary Roberts Rinehart. Hopwood collaborated with Rinehart, adapting her playscript into a version that opened in August 1920 and ran for over two years. Shown here is the "novel from the play" (Grosset & Dunlap 1926) which was written anonymously by a young Stephen Vincent Benét (1898 – 1943).

### **The Hopwood Awards Program**

Avery Hopwood made his will in 1921 during the period of his greatest success, leaving to the Department of Rhetoric at the University of Michigan one-fifth of his estate. The entire income from the invested principal was to be distributed each year in the form of The Avery Hopwood and Jule Hopwood Prizes to promising student writers, allowing them "the widest possible latitude" as to subjects, and especially encouraging "the new, the unusual, and the radical." The bequest, which amounted to \$313,836, came to the University in 1929, and the first contest was held in the spring of the 1930-31 academic year.

### **Photos of the first Hopwood Room, 1940**

The original Hopwood Room was opened by Professor Roy W. Cowden (1883-1961) in 1934, and located in Room 3227 Angell Hall. Gertrude Stein visited the campus that fall to deliver a lecture, the proceeds from which were used for furnishing the room. The photos show Professor Cowden and Mary Elizabeth Cooley (1904 – 1978) who served the Hopwood Awards Program from 1941 to her retirement in 1972.

Photo of the Hopwood Room, 1980, showing students gathering for a Thursday afternoon "tea." These occasions became a tradition, established during the early years by Miss Cooley, and providing an opportunity then, as now, for students and faculty to gather, share ideas, and become acquainted.

## **CASE 10: Henry Van Dyke**

### **Henry Van Dyke (1928 - )** **Major award, fiction, 1954**

Born, raised, and educated in Michigan, Van Dyke has spent most of his adult years in New York, first working as an editor and correspondent for the publishers Crowell, Collier & Macmillan Inc., turning to writing full-time in 1967. From

1969 until his retirement in 1995, Van Dyke also served as writer-in-residence for Kent State University during the fall terms.

Van Dyke's novel for which he won the Hopwood award was entitled *In Every Angry Season*. Revised in 1958 under the title *The End of the Bazaar*, the novel draws on his years with the U.S. Army in Germany. More frequently, however, Van Dyke's writing concerns African-Americans in their struggle for self identity or class identity. His best works are picaresque black comedies which he delivers with "panache, verve, and flair."

Shown here are drafts of his short story "At Fedora's," written in 1987, published in *The Antioch Review* (Vol. 50, no. 4, Fall 1992), and partially used as Chapter One of the novel *Lunacy and Caprice* (Ballantine Books, 1987).

Three of Van Dyke's best-known novels are *Ladies of the Rachmaninoff Eyes* (1965), *Blood of Strawberries* (1969), and *Dead Piano* (1971). All are displayed here either via their dust jackets or in later reprints. Van Dyke also wrote a play version of *Dead Piano*, which, while optioned several times, has not yet been produced.

Critics praise these novels, one describing them as a mix of Edward Albee with Amiri Baraka with "The Desperate Hours," all "to devastating effect." In a review of *Dead Piano* (*Pembroke Magazine*, no. 4, 1973), authors Grace Gibson and Robert Reising point out Van Dyke's skill for "complex, suspenseful plotting [and his] keen ear for crackling, witty dialogue."

Van Dyke's current project is his memoir, *Cloudy Mirror*. This letter and the latest draft of the "Up the Ladder" section were received from the author in late January 2006.

## **CASE 11: Robert Hayden**

### **Robert Hayden (1913 – 1980)**

**Summer award, poetry, 1938**

**Major award, poetry, 1942**

Robert Hayden, a Detroit native, began his association with the University of Michigan in 1938 when he enrolled as a part-time student. He won a Hopwood his first summer in Ann Arbor, with a collection of eleven poems entitled *Heart-Shape in the Dust*. Five of these were selected for inclusion in the anthology *The Negro Caravan: Writings by American Negroes*, edited by Sterling A. Brown, Arthur P. Davis, and Ulysses Lee (The Dryden Press, 1941).



Hayden's second Hopwood award was given in 1942 for the collection *The Black Spear*. By that time Hayden was a graduate student studying under W. H. Auden (writer-in-residence 1940-42), and had acquired considerable knowledge of African-American history and folklore through work on the WPA Federal Writers' Project and a period of study at the Schomburg Collection in the New York Public Library.

The manuscript is open to "O Daedalus, Fly Away Home," a skillful treatment of the Georgia Sea Island legend of the African-American's wish to escape the discontent and sorrow in America and return to Africa, combined with the classical myth of Daedalus and Icarus escaping from Crete by fashioning wings for themselves. Hayden presents the story in rhythms of juba dances along with the "fly away home" refrain of a Negro spiritual. A revised version of this poem was included in his later collections, *A Ballad of Remembrance* (1962) and *Selected Poems* (1966).

**Robert Hayden. *Angle of Ascent: New and Selected Poems*. New York: Liveright, 1975.**

The title of Hayden's most substantial volume of poetry (seventy-six poems in all) is perhaps indicative of his attainment of personal and professional achievements coupled with significant public understanding and recognition. By this time he had been a professor of English at Fisk University and at the University of Michigan, had been awarded the World Festival of the Arts Prize (1966) and the Russell Loines Award (1970), and had twice been named poetry consultant for the Library of Congress.

The poem shown here, "Middle Passage," has been called a quasi-epic. It concerns the slave trade and the "voyage through death / to life upon these shores." The characters of the poem are the poet/observer, the African chiefs and their tribesmen, Joseph Cinquez (the slave who led a revolt aboard the *Amistad* while being transported with fifty-two other slaves from Havana to Port Principe), common seamen, Celestino the mulatto, and the silent voice of John Quincy Adams, who argued the case for the rebels before the Supreme Court. Hayden published the poem in various versions at least five times during his lifetime; it is probably his best-known work. Viewers of the 1997 movie, *Amistad*, will recognize the plot and characters of the poem.

A selection of other publications by Robert Hayden, dating from 1948 to 1978, is also included here. The poem "homage to the empress of the blues" is in the collection *the lion and the archer: poems* [Nashville, Tenn.], Counterpoise, 1948.

## CASE 12: Emery George

### Emery George (1933 - ) Minor award, poetry, 1960

Born in Budapest, Hungary, George came to the University of Michigan for his education (B.A. 1955, M.A. 1959, and Ph.D. 1964). After teaching briefly at the University of Illinois, he returned to Ann Arbor to become a professor of German and comparative literature, remaining until his retirement in 1988. He now works full-time as a scholar and poet, residing with his wife in Trenton, New Jersey.

Equally known as a poet, translator, critic, editor, and teacher, George the poet reveals the breadth and depth of George the scholar. His drafts show his care with form and page layout, thereby giving unusual interest to page proofs and galleys in his archive. An example is the poem “The Lions of Michigan Avenue,” part I of “Two in Sixes,” a title that in itself reflects the form of the poem. The finished poem appeared in *Voiceprints*, published by Ardis Press of Ann Arbor in 1987. In reviewing this collection, Harmen Mitchell describes George as “a rhythmic, conversational writer with a grounding in the classics and ... in poetry’s past, but with an imagination that flowers in the present.”

Other collections of poetry are also shown in this case. *Black Jesus* (Ann Arbor: Kylix Press, 1974) was written in response to the assassination of Martin Luther King, Jr., and begins with the powerful lines, “Between Martin Luther and the King / of Kings he came and walked awhile here --.” *A Gift of Nerve* (Kylix, 1978) is George’s third poetry collection, drawing together poems written and revised from 1966 to 1977. The figure on the cover reproduces a 1543 depiction of the thirty pairs of nerves in the human nervous system.

One of George’s most recent books is *Compass Card: One Hundred Villanelles* (Edwin Mellen Press, 2003). One reviewer in *World Literature Today* describes George as a master craftsman with this form, a poet who remains obedient to the rules. “The range of subject matter is indeed impressive, and the reader is constantly reminded that under the musicality lies profound thought.”

“The Allegory of Spandau” won the *Kenyon Review* nonfiction award for literary excellence in 1991. As can be seen in these manuscript pages, the essay was prepared as meticulously as his poetry. It is a meditation begun by the suicide of Nazi war criminal Rudolf Hess on August 17, 1987, extending to an analysis of Franz Kafka’s parable, “Before the Law.”

Twelve of George's twenty published books are translations and scholarly studies. On display are three that reflect his work with Eastern European poets, primarily the Hungarian, Miklós Radnóti (1909-1944) and the German, Friedrich Hölderlin (1770-1843).

### **CASE 13: Kathleen Wheatley and E. G. Burrows**

**Kathleen (née Musser) Wheatley / Karen Snow, (1923 - )**

**Major award, fiction, 1951**

**Major award, poetry, 1951**

Kathleen Wheatley (M.A. 1950) is a poet and novelist currently living in Arizona. Under the pseudonym Kim Myers, Wheatley won a Major Award in Fiction for *Undertow: a Novel*, and a Major Award in Poetry for *Diary: Two Series of Poems*. While raising two sons and managing the upheaval of frequent moves, she continued to write her intensely personal and acutely observed novels and poems, this time using the pseudonym, Karen Snow. These works include the novel *Willo* (1976), and two books of poetry, *Wonders* (1980), and *Outsiders* (1983). *Wonders* attracted the most widespread critical attention of any of Wheatley's books, winning a Walt Whitman Award from the American Academy of Poets in 1978.

The papers of Kathleen Wheatley, including manuscripts, artwork, and correspondence with authors such as Diane Wakoski, Louis Untermeyer, and May Swenson, are housed in the Special Collections Library. Ms. Wheatley continues to write and has been working on her memoirs for the last several years.

**Kathleen Musser. *Diary: Two Series of Poems*. Typescript, 1951. Major award, fiction.**

Wheatley's award-winning typescript is open to the poem "Bus Station, Ann Arbor." As a young poet, she explored the themes of frustrated love and complex familial relationships, often using Ann Arbor or the university as a setting, as did many Hopwood authors.

**Kathleen Musser and Frank O'Hara. *The Avery Hopwood and Jule Hopwood Awards in Creative Writing. Reports on the contest; Bulletin, no. 21* (1951).**

Wheatley is shown here in her official Hopwood photograph along with fellow award-winner Frank O'Hara. O'Hara also won a Major Award in Poetry for his collection of poems, *A Byzantine Place*, and *Try! Try!*, a verse play.

**Karen Snow. *Wonders*. New York: Viking Press, 1980.**

This collection of poems, published under Wheatley's professional pseudonym, Karen Snow, was the winner of the Walt Whitman Prize in 1978.

**Karen Snow. *Willo*. Ann Arbor: Street Fiction Press, 1976.**

Wheatley's full-length novel was hailed as "the novel we have long looked for: a fiction that melds – with love and perspective – a generation torn between the need to belong and the desire to be free." – Publisher's blurb. Fragments of the novel were previously published in *The Beloit Poetry Journal*, *Anon*, *The Ladder*, *Michigan Quarterly Review*, *The Periodical Lunch*, and *We Are All Lesbians*.

**E. G. Burrows (1917 - )**

**Major award, poetry, 1940**

Edwin Gladding Burrows is a Texan by birth and now resides in Edmonds, Washington. Nevertheless, Michigan claims him as well, not only because of his Hopwood award, but also because he worked at WUOM - Radio for most of his career, first as manager (1948 – 70) and then as executive producer (1973 – 82).

Throughout these years, Burrows has never stopped writing. Shown here are two pages from one of his many radio plays, "Hasting's Harvest," which was performed on April 28, 1952, by the University of Michigan Broadcasting Service.

Burrows is also a successful writer of poetry. He has published seven collections of poetry. *The Arctic Tern* dates from 1957; *The House of August* from 1984; and the two poems, "The Road to Knoxville" and "House in the Berkshires" were included in *Man Fishing* (Sumac Press, 1970).

## **CASE 14: Various Authors**

Publications by Hopwood award-winning authors, some of the books generously on loan from the Hopwood Room.

**Elizabeth Kostova. *The Historian*. New York: Little Brown, 2005.**

Graduate award, novel, 2003

Graduate award, essay, 2004

**Elwood Reid.** *Midnight Sun.* New York: Doubleday, 2000.

Major award, drama/screenplay, 1996

**Patrick O’Keeffe.** *The Hill Road.* New York: Viking Penguin, 2005.

Major award, short fiction, 1999

**Laurence Lieberman.** *Hour of the Mango Black Moon.* Leeds: Peepal Tree, 2004.

Summer award, essay, 1955

Summer award, fiction, 1955

Major award, poetry, 1958

**Frank O’Hara.** *A City Winter and Other Poems.* New York: Tibor de Nagy Gallery, 1951.

Major award, poetry, 1951

**Norman Rosten.** *The Big Road.* New York: Rinehart & Co., 1946.

Major award, drama, 1938

Major award, poetry, 1938

**Theodore Solotaroff.** *The Red Hot Vacuum and Other Pieces on the Writing of the Sixties.* New York: Atheneum, 1970.

Freshman award, fiction, 1949

Minor award, essay, 1952

**Eric Jager.** *The Last Duel.* New York: Broadway Books, 2004.

Major award, essay, 1987

**Nancy Shaw.** *Raccoon Tune.* Illus. by Howard Fine. New York: H. Holt, 2003.

Minor award, essay, 1968

**X. J. Kennedy.** *Nude Descending a Staircase: Poems.* Garden City, N.Y.: Doubleday, 1961.

Major award, poetry, 1959

Major award, essay, 1959

**Susan Beth Miller.** *Indigo Rose.* New York: Bantam Books, 2005.

Minor award, fiction, 1970

Major award, fiction, 1973

**John Ciardi.** *For Instance.* New York: W. W. Norton, 1979.

Major award, poetry, 1939

**Jane Kenyon.** *Collected Poems*. Saint Paul, Minn.: Graywolf, 2005.  
Minor award, poetry, 1970

**Howard Moss.** *Chekhov*. New York: Albondocani Press, 1972.  
*Travel: A Window*. New York: Albondocani Press, 1973.  
Freshman award, poetry, 1940

**Anne Stevenson.** *Correspondence: a Family History in Letters*. Middletown, Conn.: Wesleyan University Press, 1974.  
Freshman award, poetry, 1951  
Minor award, poetry, 1952  
Major award, poetry, 1954

**Max Apple.** *The Oranging of America and Other Stories*. New York: Grossman Publishers, 1976.  
Minor award, fiction, 1963  
Major award, short story, 1970  
Major award, novel, 1970  
Major award, essay, 1970

**Iola Fuller.** *The Loon Feather*. New York: Harcourt Brace, 1940.  
Major award, fiction, 1939

**Mildred Walker.** *Fireweed*. New York: Harcourt Brace, 1934.  
Major award, essay, 1933  
Major award, fiction, 1933  
Major award, novel, 1933

**James Hynes.** *The Lecturer's Tale*. New York: Picador USA, 2001.  
Minor award, fiction, 1976

**Harvey Swados.** *Nights in the Gardens of Brooklyn: Collected Stories*. New York: Viking, 1986.  
Freshman award, fiction, 1937

**Kathryn Stern.** *Another Song About the King*. New York: Random House, 2000.  
Summer award, fiction, 1986  
Summer award, poetry, 1986

**Gillian Bradshaw.** *The Beacon at Alexandria*. Boston: Houghton Mifflin Co., 1986.  
Major award, fiction, 1977

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